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PRACA DOKTORSKA

***Empfindsamkeit* w sonatach fletowych czasów
Fryderyka Wielkiego.**

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Summary

The aim of the dissertation is to present and illuminate a music style which emerged in the middle of XVIII century in Europe. The style has not been thoroughly discussed and explained yet. Neither has a comprehensive definition been created to capture its essence. Nevertheless, *Empfindsamkeit* – a period of the increased sentimentality or ultra-sensitivity in art – was undoubtedly a niche style dominated in the history of music by the Mannheim composers' fast-developing and innovative activity. These were the artists who contributed to the dynamic improvement of the orchestral apparatus by using new sound possibilities in their symphonic works. In the shadow of large-cast performances, *Empfindsamkeit* – the style which achieves an intimate expression and refers to a spectrum of emotional possibilities, poses a real challenge as regards creating an accurate definition with the use of clear rules. This dissertation is an attempt to meet the challenge, however.

Empfindsamkeit – the term rooted mainly in the German literature – is a music style whose development is connected with the rise of a new literary genre, namely – the novel and the prose. The literary and philosophical outlook of the time emphasized a need to focus on individual expression and subjectivity, the depth and dynamism of human emotions and feelings, and also, making sense of the world through senses. The concept had a great impact on literature. Nevertheless, it served as inspiration for the world of fine arts and music, too. The main goal of the author of the dissertation is therefore to distinguish and describe the features shaping emotional saturation in music. In addition, she aims to present the elements that made compositions created in the Berlin court stand out from the pieces of the late Baroque.

Consequently, this thesis presents the outcome of the author's research – an attempt to find a number of distinguishable features typical of *Empfindsamkeit* and provide an interpretation of the music style. Performing musical work so that it expresses a wide range of emotions seems a hallmark of professional concert music, independent of the time of its origin. The music style that emerged in the Berlin court in the middle of XVIII century, nonetheless, appears to take notice of and put the elements (a frenzy of emotional fervour) to light.